These, together with motion pictures, are now utilized by the Communists to disseminate ideological and political messages. [536]

1. The folk plays Parallel to the many dialectal differences in the Central-South Region, the folk plays are both numerous and various. The following are the most representative.

"Honan pang-tzu" is one of the many variations of the North China pang-tzu. The musical rhythms of these plays are marked by the beat of a foot-long wooden stick, which is North China is called pang-tzu, an indication that traditionally Honan is more closely related to North China than to the southern provinces. [534]

not

"Yüeh-chü" (Kwangtung hsi, Ch'ao-chou hsi). The musical arrangement of Yüeh-chü indicates that in its development it has appropriated musical elements of folk plays from East and Central China. Compared with Ch'ao-chou hsi, Yüeh-chü is decidedly richer in content and more integrated in form, having a larger professional group and a leisure class dedicated to its appreciation. The difference reflects the different economic situations of the two groups of people supporting these two types of folk plays. The Cantonese-speaking Kwang-fu people, who are Yüeh-chü-goers, tend to occupy the richer land as descendants of the first Han Chinese to settle in Kwangtung. The Fukienese-speaking Ch'ao-chou people, who are Ch'ao-chou hsi supporters, came to Kwangtung later, and have settled on less fertile lands. The K'e-chia people (Hakka), who are the last group of Han Chinese immigrants into Kwangtung, and who subsist on barren lands, do not have their own forms of folk play. Instead, the K'e-chia people have a

1:Stanford U. S-4, 5 1956 AF14 Central China AF14

richer collection of popular rhymes and folk songs. 536

Other folk plays in the Central-South Region include hsi (Tsui-tzu), Ch'u-chü, Han-chü, and Hsiang-chü. Much of the sung music of these folk plays, as well as that of pang-tzu, has been incor- into ching-hsi; and because ching-hsi is popular in all parts of China, few Chinese find the music outlandish in folk plays of Honan, Hupeh, and Honan.

2. Ching-hsi A composite of many regional plays, Ching-hsi is popular in all parts of China. The best actors and actresses of ching-hsi, however, have been those associated with the Peking theatres. The musical accompaniment is carried by the hu-ch'in [534] a stringed instrument, assisted by other strings and by wood-winds. Percussion is used to accentuate rhythms of body movements and to dramatize heightened moments.

At its present state, ching-hsi is a highly polished form of art. It no longer depends for audience appeal on plotting but rather on a display of skill by the actors. It emphasizes costuming rather than scenery. The verses sung serve to express the feelings of the chief characters. Actors may play the female roles and adresses may play the male roles. The music pattern is not very flexible, but permits the well-known actors or actresses to vary the style at will. The spoken dialogue and the spoken patter, consisting of clichés in colloquial language, help the movement of the play, make the literary language of the sung verses more intelligible to the audience, and aid in the variation of the rhythm. However, most of the spectators know the plays, have memorized verses, and can sing some of them. They come to the theatre to watch and enjoy the art of a stylized

2:Shryock H-4, 5 (no date)1931 AF 14 Central China AF 14

his dead, the head of the clan sacrifices for his family, and the official reports to the god for the people he represents, ascribing the common good or evil to his own virtue or sin. A layman may pay for a religious celebration, but he plays a very passive part in it himself. There are, of course, no Confucian monks or nuns, but their place is taken by an official or his substitute.

In the temples are posted lists of contributors. Some time ago a temple in Anking came under the suspicion of the authorities for some reason, so the officials simply took the list of contributors and confiscated their land. But such lists do not usually mean more than that the persons named have performed good works by giving to the temple.

There seem to be four essentials in the worship at any of these temples: prayer, the kowtow or the bow (Chu Kung), incense and candles. Besides these there may be music, chanting and reading of sacred texts, offerings of various kinds, firecrackers and noises of considerable variety, and processions which may include the carrying of sacred images, banners, pictures and lanterns. There are also a number of observances connected with religion, like the special cakes in honor of the moon eaten at the Mid-Autumn Festival and the dragon processions on the 15th of the 1st month, which will not be described here because they are not connected with temples. The protest of the great Han Yu, in 819, over the bone of Buddha, seems to have been effective, for the Chinese do not appear interested in relics.

However, there is one custom which must be mentioned in this connection. Buddhist monks who have attained considerable sanctity are buried in jars of pottery, packed in charcoal made from a variety of willow, which has a preservative effect. After three years the body is removed, gilded and placed on an altar, where it is worshipped mainly by the curious and the ignorant. I know one Buddhist lady, noted for her piety, who refused to visit such a Ruh Shen, though the temple was next her home. Sometimes these "Dried Monks" are considered to be incarnations of boddhisattvas, and they usually perform miracles.

The musical instruments used in temples are divided by the Chinese into eight classes. They are given by Mrs. Richard (Chinese Music), as instru-

2:Shryock H-4, 5 (no date)1931 AF14 Central China AF14

ments of metal, stone, earth or porcelain, leather, silk or string, melon or wind, bamboo and wood. I am not enough of a musician to go into detail about them, or to discuss the tunes and chants, some of which are very beautiful, especially those used at the sacrifices to Confucius. Harmony does not seem to have been developed by the Chinese, but there is a certain amount of it, and there is considerable antiphonal chanting. At the state sacrifices there is posturing, called T'iao Wu, a word which is usually translated as dancing, but it bears about as much likeness to what we mean by that word as do the motions of a Christian priest before his altar.

The ritual differs somewhat in different kinds of temples and will be described separately, but a few words may be said about the offerings in general. There is a good deal of variety, of course, but the chief objects presented to the gods or spirits are the following :

Paper money, which is burnt for the use of the dead, but is never offered to gods.

Ch'i Kan, which are poles with oblong wooden frames fastened to one end, while the other is stuck in the ground. They are painted red and are always presented in pairs. I have always found them as thank offerings to an Earth-God, placed before his shrine, and they are more numerous in the country than in the city.

Incense ; this, candles and oil are sold at the temples, and the monks usually charge a small incense fee of about a copper to all worshippers.

Candles ; I have never seen any but red candles offered in temples. They vary in height from a few inches to several feet and in temples to gods there may be any number. Sometimes gilt characters are written on them, and some have dragons and other figures in relief.

Oil for " Everlasting Lamps " ; for reading, modern lamps sold by the Standard Oil Company are used even in temples, but for religious use on altars the old copper dishes with wicks resting against the sides are still correct. Often many of these are placed on one stand.

Embroidered curtains which are hung before the god's image, and almost any article of clothing, hats, robes and shoes.